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and there we do not discover on the line some pictures that would have been moved up higher if men like Puvis de Chavannes, Cazin and Dagnan-Bouveret had not taken their flight; still, on the other hand, the works of artists whose names we have been accustomed to see year after year are in their usual places and give to the Salon the same general character as of old. The men of established reputation show us nothing new, either in subject or treatment, and the younger artists are still groping about in uncertainty. Occasionally we discover an effort to break away from the old traditions, but in the majority of cases the mark of the Bouguereau, Lefebvre or Julian studio is plainly visible, while the influence of Puvis de Chavannes, Cazin, Besnard and other seceders is frequently manifest.

The landscape painters continue to make a strong showing both in numbers and excellence. Français, Harpignies, Guillemet, Yon and a host of others, are represented by works full of sincerity, although some of the younger artists have an inclination to exaggerate the picturesque character of their studies by giving a sentimental embellishment to nature. The nude has always a multitude of devotees among the French artists, and in this difficult kind they certainly hold their own against all other schools. Unfortunately the triviality and vulgarity of the subjects are often out of keeping with the skill displayed in rendering them. At the present Salon, Bouguereau, Jules Lefebvre, Benjamin Constant, Doucet, Maignan, Franc Lamy, Ménard, Lesquene, Fourrié, Commere, Moreau de Tours and many others have works that show profound knowledge of figure and tone. There are no great portraits in the Salon, but, as usual, many excellent ones. Bonnat's President Carnot, as severely correct as the original, is one of the few portraits of celebrities, and the best; but Jules Lefebvre, Henner, Fantin-Latour, Aimé Morot, Paul Dubois, Rochon and others contribute fine portraits of private persons. It seems to me that there is a tendency among the portrait painters to pay too much attention to accessories, to value elegance and dashing execution rather than solidity. The display of military painting is a choice one. Besides Detaille's work, of which I shall say a word farther on, Sergeant, Flameng, Boutigny, Cormon and Grolleron have sent some very interesting compositions. Great historical subjects are rare. Jean Paul Laurens, Scherrer, Motte and Arman Jean are the principal artists who remain faithful to this somewhat neglected branch. Anecdotal history has an attraction for several painters; the best contributions are by Rochegrosse, Fred. Humbert and Hoffbauer. Religious paintings no longer seem to be in favor, and by religious paintings I mean the old dramatic and profoundly human subjects that require faith and live by emotion, and which were formerly renewed at nearly every generation by a new interpretation. There are, however, many representations of church interiors, women at prayer, and such everyday scenes, that have no special religious feeling or conviction. The great feature of this Salon, as, in fact, it has been of the exhibitions of several years past, is the delineation of contemporary life—genre painting, as it is called. But, if we sometimes find a sincere and personal effort to render the living reality, it is not so agreeable to notice that a majority of the artists choose by preference scenes of rags and misery, surgical operations and "human documents" of a like nature. Mystical subjects abound, and denote a curious state of mind among many of the younger men.

To see the increasing number of foreign exhibitors every year recalls the mot of Rochefort, who said a few years ago that, whereas the French artists formerly sold their pictures to foreigners, the time was fast approaching when they would be obliged to buy of them. The American artists at the present Salon are numerous, only a few men, such as Sargent, Harrison and Dannat having thrown their lot in with Meissonier. Walter Gay has a very strong picture, a young girl seated at a window full of geraniums, which gives him an opportunity to make an interesting study in white. Other good paintings by Americans are: "A Widow," Charles Sprague Pearce; "La Femme de Bouddha," Albert Herter; "La Nuit dans les Champs," J. L. Shonborn; "Spring Flowers," J. L. Stewart; "Letter to the Grandson," Elizabeth Gardner; cattle piece, W. N. Howe; "Deux Jeunes Commères," W. S. Kendall; "A la Campagne," Charles de Klyn; "Repose," E. N. Blashfield, and portraits by A. A. Anderson, W. E. Poucher, Thomas S. Clarke, Carroll Beckwith, Julian Story and Miss A. E. Klumpke. Paul Peel, a Canadian, has a

very interesting picture called "After the Bath," and a Spaniard named Checa exhibits a "Race of Roman Chariots," which is skilfully grouped and full of movement. Some of the French critics sniff at what they call Franco-American or Franco-English art, but others, more prudent, acknowledge the originality, imagination and technical science displayed by the foreign painters.

The most striking picture of the Salon is Detaille's "En Batterie!" which represents a colonel of artillery leading his men into action. The officer, on horseback, turns his head toward his gunners and, brandishing his sword, urges them forward on the gallop. In this picture Detaille has launched out into a work of greater dimensions, so far as his principal figure is concerned, than ever before, but he has lost none of his qualities of correct design, military spirit and dash. Munkacsy's large decorative panel, representing an "Allegory of the Italian Renaissance," is another important work, and superior in tone—that is to say, clearer and more joyous than the artist's earlier compositions; there is less "liquorice juice" in it, as the "rapins" say. Jules Lefebvre's "Lady Godiva" is an interesting canvas, although much too large for the subject. These are what are called the "clous" of the Salon. It is needless to enumerate the rest. The reader who is at all acquainted with contemporary French art will get a sufficient idea of the whole when I say that besides Gérôme's traditional lion, Vibert's cardinals, Worms's Spanish figures, Jules Breton's poetic peasants, Benjamin Constant's Oriental nudes, Vollon's saucepans, etc., are a multitude of works recalling the manner of these different masters.

I have but little space in which to speak of the sculpture. Happily, the display can be characterized in a few words: it is admirable and worthy of the high renown of the French school. Only a few of the sculptors have deserted the Palais des Champs-Élysées, so that the latest works of such masters as Falguières, Delaplanche, Cain, Frémiet, Chapu and others, are to be seen here by the side of those of their promising pupils. C. W.

PARIS, JUNE 1, 1890.

THE "MEISSONIER SALON."

THE exhibition now open at the Palais des Beaux-Arts on the Champ de Mars, and popularly known as the Meissonier Salon, can hardly be called a Salon in the ordinary acceptance of the term—that is to say, a representation of a year's efforts of the French school. It is rather a choice exhibition, in which several works figure that have been seen before, and which have been brought out from studios and private collections to give greater brilliancy to this first attempt of the painters who have withdrawn from the French Artists' Society. There are, however, a lot of new works by the side of old ones, and if all of them are not of equal value there are none that are absolutely bad.

The exhibition consists of about nine hundred paintings, three hundred drawings and engravings, and eighty-three pieces of statuary. All these are admirably arranged with a view to being seen under the best conditions and with the least fatigue. The sculpture is placed in a circular gallery on the first floor, from which lead the rooms where the paintings are exhibited. Two of these rooms are palatial in their dimensions, being each nearly three hundred feet long. The pictures, with very few exceptions, are hung on two rows, and the work of each artist is placed in one group and separated from the succeeding group by a reasonable space. Thus the visitor gets at a glance an idea of the artist's talent under its various forms, for I have omitted to say that some of the exhibitors have sent eight or ten paintings. At the Salon in the Champs-Élysées the pictures are crowded together and piled up on top of each other, so that it is impossible to see about one third of them. This would not be a great misfortune if the "croûtes" alone were skied, but it frequently happens that an interesting work by a new man is hung beyond reach of the eye simply because the painter is wanting in "influence." At the Meissonier Salon nearly everybody has been treated with equal fairness, and both artist and public are gainers thereby.

What at once strikes the visitor is the gay modern note that predominates. The artists have evidently looked upon the bright side of life. There is also observable among the younger men a greater personality and independence than we see at the other Salon. The influence of the studio is less; having to please only themselves they have endeavored to show just as much individuality as possible. The result is a varied and

original display. Naturally, we find nothing new in the works of the men who long ago gave all they were capable of giving, but even in the paintings of the recognized masters there is a freshness that we had not recently noticed at the Palais des Champs-Élysées. Doubtless the excellent grouping here has something to do with this favorable impression.

The picture that attracts the crowd is, of course, Meissonier's Napoleon at Jena. Seated upon his white horse and with his staff officers slightly in the rear, the Emperor is watching the charge of cavalry which rushes forward in the distance. The ground is heavy from recent rain, while thick, gray clouds overhang the battlefield. All the figures in the foreground are executed with that minuteness of detail and that variety of attitude found in all Meissonier's military subjects; but this canvas lacks, perhaps, the passionate feeling which pervades some of his earlier works. Another painting that invites general attention is Jean Béraud's "Monte-Carlo," showing the large hall of the celebrated gambling house filled with a crowd of men and women seated around the green baize table. The types of players and their faces and postures are skilfully rendered. Léon Couturier's "Au Cabestan"—hoisting the anchor on board of a man-of-war—is another of the striking pictures of the exhibition. Henri Gervex sends several portraits and studies, but the work that appeals to the masses is his large group of portraits of the editor and principal writers of the République-Française. Lhermitte, besides three charming landscapes, shows a large painting destined for the Faculty of Sciences; it represents Sainte-Claire Deville giving a lesson in practical chemistry and is an excellent collection of portraits. Puvis de Chavannes exhibits a decorative panel, "Inter artes et naturam," executed for the Rouen Museum, and which is one of the most perfect compositions that this master has yet made. Of Henri Lerolle's three decorative paintings, the best is "Evening," which is full of freshness and distinction. Other notable decorative works are the ceilings by Gallaud, for the Hôtel de Ville, the panel by Adolphe Binet, recalling an episode of the Liege, and Besnard's ceiling, also for the Hotel de Ville. This latter work is unfinished, but even in its present state it is a curious combination of yellows, reds, blues and all the other tones that this eccentric artist handles with such extraordinary prodigality.

The landscape paintings are especially numerous and important. Cazin, Émile Barau, Albert Aublet, Damoye, Durst, Alfred Smith, Billotte, Lebourg, to mention only the French artists, are all represented by new and splendid work. The portraits are more plentiful even than the landscapes. Ribot alone sends ten, several of which date back many years; Carolus-Duran never grouped together a better collection than the seven strikingly brilliant portraits that he has sent to this Salon; Desboutin shows nearly a dozen, all of which are curious and some superb; Roll has not been successful with Jane Hading's likeness, but his portraits of Coquelin cadet, Yves Guyot and an old Picardy peasant, are irreproachable. Dagnan-Bouveret has sent only three small canvases—a portrait, an Arab cemetery and a landscape. The genre paintings denote that a large number of artists are constantly seeking to reproduce as faithfully as possible the scenes of every-day life. Jules Muenier, a young artist who came into notice two years ago, confirms the good impression made at his début. The five paintings that he shows this year are all highly meritorious. Prinnet, Friaut, Adolphe Binet, Jeanniot, Rixens, Duez, Perret, Louis Deschamps, are the others whose popular scenes are the most admired. Carrière's dreamy and sentimental portraits, Madeleine Lemaire's nude figure, "Sommeil," Eugene Lambert's cats, John Lewis Brown's military and hunting scenes, Besnard's impressionist fancies, Monténard's sunny Provençal studies deserve to be mentioned among the noteworthy French contributions.

Turning to the foreign collection we find many very remarkable paintings. Perhaps the strongest one is the Dutch artist Israel's "Zandvoort Fisher Girls going to Market." Von Uhde's "La-vas est l'Auberge" is another powerfully human work. Kuehl's church interiors are full of exquisite qualities. Thaulow's snow studies, Edelfelt's Finland landscapes, Skredsvig's Corsican winter scene, Max Libermann's Dutch views, Artz's "Petit Menagère," Alfred Stevens's splendid group of eleven paintings, Nagborg and Mesdag's marine views, Boldini's Parisian sketches, Thoren's cattle-pieces and Ribarz's landscapes, are all remarkably fine and denote strong individuality.

Thirty American artists are represented in the section of painting, but with few exceptions their works are unimportant. Alexander Harrison has seven interesting marine and landscape studies, the best one of which is his "Midnight Sea," a work full of poetic charm. W. T. Dannat's collection of five portraits gives a complete idea of this artist's fine talent. Humphrey Moore's series of Japanese sketches are excellent in drawing and rich and sparkling in color. Miss Lee Robins's portrait of a young lady perched on a marble pedestal is so like those of her master, Carolus-Duran, that it is difficult to tell the difference without looking at the signature. On the other hand her nude study shows more personality and is a choice piece of work. The more distinguished pupil of Carolus-Duran, Mr. Sargent, has not been successful this year. His startling portrait of Ellen Terry as "Lady Macbeth" was noticed in The Art Amateur on its appearance at the Grosvenor gallery. He also sends a full-length portrait of a lady in white. Charles Lasar's portrait of Mlle. T— is one of the best in the exhibition, solidly painted and full of character. George Hitchcock's shepherd girl driving some sheep home seems somewhat leaden in color, but it would not be fair to pass definite judgment on this picture, for it is one of the few that are badly hung—it is up high, and over Agache's ridiculous symbol of "Vanity." Frank Holman's "Easter Girl" was evidently inspired by Benjamin Constant, but the artist's brush has wavered in parts of his picture and given to the work a fluffy look; the color, however, is warm and pleasant. George H. Clement's "Arab Dance," on the contrary, is rather sober in color, although spirited in movement. Kennette Frazier's portrait of a young girl seated in an arm-chair and surrounded by flowers is not wholly uninteresting, but the artist has given too much prominence to the accessories. Mrs. Ida Haskell has three good pictures—a portrait, an old chestnut-seller and a landscape. William Hyde's peasant girl is fresh in color. Robert Koehler's painting shows us a young soldier seated in a café, and eying his fair but apparently frail neighbor at another table; the story is well told, but the canvas lacks air. Mrs. Elizabeth Nourse has sent a conventional figure of a milk-maid and a strong, realistic sketch, the "Last Mouthful," representing a poor mother and her two children. The other contributions by American artists are: "Le Satyre et le Passant," by Neville Cain, a dull "snow-ball" still-life, by Miss Caroline Bunker, a marine sunset, by Leslie Cauldwell, a stiff spinning girl, by Frederic Pape, a tiny, delicate landscape, by J. E. Salisbury, a young pastry-cook, by Miss Beulah Strong, a corner in a sailor's hut, by Mrs. Anna Weitz, a girl student in a laboratory, by Mary S. Norton, a sunny landscape, by B. J. Snyder, another one by Ellen Starbuck, and portraits by Philip Hale, G. E. Kinstry, Miss H. C. Foss, Mrs. T. L. Hamilton and Mary K. Trotter.

There is but little to be said about the sculpture. The works are not numerous, and, with the exception of Rodin, Dalou, Desbois, Baffier and one or two others, are signed by unknown names. Compared with the splendid show at the Palais des Champs-Élysées, the display here is decidedly poor.

The Meissonier Salon will remain open until July 14th.
PARIS, June 8, 1890. CLARENCE WASON.

WATER-COLORS AT THE EDEN MUSÉE.

A GOOD show of water-colors is made at the Eden Musée. Three pictures by Winslow Homer would, by themselves, confer a certain dignity on any exhibition; and besides these there are clever drawings by artists like Charles Warren Eaton, Edward Moran, and Childe Hassam. The most important of Winslow Homer's contributions is "Fishing Vessels Returning," an English coast scene, the fishing boats in the distance, with rocks and sea at low water, and in the foreground, under an overhanging ledge, a couple of fisherwomen with their children. His "Nassau Market Scene" is an amazingly clever sketch of market boats at anchor, their negro crews clambering like monkeys over deck-loads of fruits and poultry. One fellow, clinging to the rigging of his own vessel, is passing a brace of chickens to a customer on the farther boat. A fisherman, up to his knees in water, "Bringing in the Nets," under the first drops of a coming storm, is also a fine example of this accomplished painter.

A number of less well-known artists are represented by good and careful work. C. E. Cookman's pretty girl "At the Stile," Joseph Keppler's "Street in Quebec," under the shadow of a bastion of the fortress,

O. H. Perry's "Country Road in Winter," Caroline M. Cohen's bold and dashing "Afterglow," are of the number. A study of "Violets," by E. Josephine Holgate, is extremely well composed. E. S. Horton's "Leafless Branches" overhanging a rough stony brook is a successful rendering of a father difficult subject. "The Beach at Broadstairs," with little groups of figures dotted about under gorgeous sun-umbrellas, is a clever and captivating little piece by Childe Hassam, who also has an oblong, "Snowstorm in a City Park," not less fascinating. Fanny W. Teuksbury has a vigorous drawing of a "Herring Boat on the Dry Dock;" J. Ambrose Prichard, a "Sunlight Study" in a cottage garden; B. McAndrew, an interesting bit of work, "Swanage Pier, England," with a steamboat lying to; Harriet Bowdoin, a good sketch of purple and yellow "Pansies." Charles F. Pierce's "June" is a decorative composition, with cattle and an old apple-tree. "An Old Garden," by L. P. Rolt Triscott, is a very effective picture of an old-fashioned thatched cottage with curious chimneys, with flowers mingled with cabbages in the foreground, and linen out to dry fluttering from a line supported by a tall pole—one of the most promising studies in the exhibition. Marie Cabot's "Pansies" and Rhoda Holmes Nicholls's "White Peonies and Mandolin" are among the best of the flower pieces. Albert Insley's richly-colored "October;" H. Winthrop Pierce's "Where the Brook and River Meet," an excellent study of clear water, rock and shadowy foliage; and Charles Herbert Woodbury's "Chichat Harbor," are notable landscapes. The most ambitious of the figure subjects, which still owes all its interest to the background of picturesque old houses and a canal bridge, is Rhoda H. Nichols's "The Scarlet Letter," which we have noticed more than once before. "The Little Ramblers," by E. Leon Durand, is a pretty sketch of children gathering flowers. "The Wreck of the Addie John," by Carlton T. Chapman, is a bold study of an old hulk thrown on the rocks. "Dutch Fishing Boats" is by the same painter and is an equally vigorous piece of work. Clara McChesney's old woman enjoying "A Cup of Tea," Childe Hassam's "Summer Quarters," an interior of a rustic cottage with a figure, and his "English Cottage," are all worthy of notice.

It was instructive to compare Mr. La Farge's Japanese views, which were noticed in The Art Amateur recently, with a number of native Japanese paintings (Kakemonos) belonging to Mr. Heromich Shugio, which were displayed at the same time at the Aldine Club. Most of these were of older date than the present century; all showed that extreme of abstraction for which the higher grades of Japanese art are noted. A waterfall indicated by three or four downward strokes of the brush loses itself in a mist produced by running these strokes together into a wash from which is reserved the white body of a stork. A few added touches in stronger color suggest the details of the bird's plumage, and bring it out sufficiently from the background. The most lifelike drawings of wild geese, of monkeys, of bamboo and plum branches were of similar simplicity as to technique. But it was in the landscapes that the contrast with Western schools of painting was most marked. In Mr. La Farge's foggy sea view and in his view of Nikko, with distant mountains half obscured by mist, the latter is studied as a positive phenomenon, like anything else in the landscape. In the landscapes of the old Japanese schools the conventional bands of mist serve rather as a screen behind which the landscape vanishes suddenly, leaving us to imagine remoter distances and subtler shades of color than any that could be rendered. A moonlight effect on still water in a snow-covered landscape, with a foggy distance, strongly illustrated this point, the more because the mist was here without the usual sharp edges. The picture was mostly in India ink, but a very delicate wash of cold blue was given to the reflected light in the water, and where its gradations neared the limits of the painter's skill, the cloud came down to help them on indefinitely in fancy. The Japanese painter is very like a conjurer, half of whose art is in disguising his retreat.

THE Art Institute of Chicago has greatly enlarged its exhibition space by building up the court which formerly existed over the galleries. Three new stories have thus been added to the central portion of the beautiful building without changing its exterior. The lower stories are now filled with permanent collections of casts, antiques,

metal-work reproductions and other objects which have been acquired either by purchase or gift. The galleries for the exhibition of paintings are now on the fourth floor, where their sky-lights are not shadowed as before by neighboring walls. The dimensions of the main gallery are 40x50 feet; this large room communicates with an adjoining building, where a series of five galleries has been arranged in a space 170 feet in length by 27 in width. The wall space is now sufficient for over five hundred pictures.

ART IN INDIANAPOLIS.

THE interest in art in Indianapolis is certainly growing. The Art Association there, of which the Rev. N. A. Hyde is President, has for the last seven years been holding annual exhibitions. These were modest at first, but have been growing year by year. Lately Miss Isabel R. Edgar has been director; she is a pupil of W. M. Chase. With the taste of an advanced art student she has been able to select pictures from the studios of New York artists, which have qualities of art education, so to speak. I mean that the paintings she obtains from these artists are not only of interest from their subjects, but have positive qualities of technic which show the visitors at these exhibitions exactly how our artists of to-day are painting. At the recent Seventh Annual Exhibition three hundred pictures were shown. A majority selected from New York studios bore dates of the last three or four years. Walter Shirlaw was represented by four canvases; W. M. Chase by a portrait of "Elsie Leslie as Little Lord Fauntleroy" and a "Landscape," which is owned by the Art Association. By the way, Mr. Chase is a native of Indiana, his father having been in business in Indianapolis. Frank E. Scott, who was at one time an instructor in the Art Students' League of New York, but who is spoken of as "an Indianapolis boy," sent many Venetian sketches, mostly very strong in color; "Gossips at the Well," from last year's Salon, and "The Fisher's Boy," which was in the Salon of 1888.

T. C. Steele, a resident of Indianapolis and a medalist of the Royal Academy of Bavaria, who is at the head of a thriving art school in Indianapolis, exhibited a portrait of the President of the Association, and one of Mr. J. A. Lemcke, Treasurer of the State of Indiana, both striking likenesses and dignified portraits; also a landscape full of silvery grays depicting a local landmark, "The Old Schofield Mill." Emma B. King, who studied in the Art Students' League in New York and under Carolus Duran, sent a nicely handled beach scene, "Étaples-sur-mer, France." William Forsyth, a local artist, had three paintings. Other Indianapolis contributors were Lilian G. Annin, W. C. Brazington, Annie E. Ferry, Richard Gruelle, Bessie Hendricks, Laura H. Lyon, J. R. Miller, Elizabeth Nicholson, Isabel R. Edgar, Rhoda E. Sellick, Elizabeth Stevenson, and the Nestor of Indianapolis artists, Jacob Cox. Among the pictures from New York were Bolton Jones's "Early Spring," Henry O. Walker's "Philomena," Ella Condie Lamb's "Advent Angel," J. Francis Murphy's "Autumn Morning," Anita C. Ashley's "Portrait Study," and a superb landscape by Thomas Robinson, "On the Seine." Water-colors were sent by J. Carroll Beckwith, Walter Shirlaw, F. Hopkinson Smith, Kate H. Greatorex, Childe Hassam, J. Wells Champney, Carlton T. Chapman, E. Merritt Post and De Lancey Gill.

The Tiffany Glass Co. contributed a "Head of Christ" in wrought glass, and several designs for windows. Many pictures were sent from Chicago, some by foreign artists. An Odalisque by Oliver Bennet Grover attracted attention because of its high finish; the drawing was very good, and there was excellent rendering of textures in the draperies and metals. Mr. John H. Vanderpool, an instructor at the Art Institute, exhibited a color sketch and a "Head of a Model." "The Frolic in the Woods," a clever little picture of nude children or sprites playing around a fire, was by Miss M. K. Lusk, also of Chicago. Among the foreign pictures lent for the occasion were Gustave Courtois' "Madonna and Child—A Sword Shall Pierce Thine Own Heart," and one by John Ayzarovsky—at one time the Russian court painter—decorative and beautiful in color, representing "Jesus Walking upon the Sea." The Art Institute lent canvases by Charles Sprague Pearce, Alexander Harrison, David Neal and W. T. Dannat.

ERNEST KNAUFFT.